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We have been peculiarly impressed with the simple and classic beauty of the style. It is always refined, tasteful, and appropriate, rising with the force and elevation of sentiment into poetical dignity. The temperate use of power, which, while equal to the great situations of the tragic story, begins in a gentle vein, and increases in force with the progress of the action, and the adroit management of the supernatural agencies where they are required to indicate the heaven-appointed victim, show a clearness of conception and a practised skill one certainly has no right to expect in a first dramatic attempt.

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2. — *History of the Origin, Formation, and Adoption of the Constitution of the United States; with Notices of its Principal Framers.* By GEORGE TICKNOR CURTIS. Vol. I. New York: Harper and Brothers. 1854. 8vo. pp. 518.

WE have in preparation a review of this work *in extenso*, which we shall publish in the next number. We notice it now, merely to call the attention of our readers to it, as a book which fills a hiatus in our political literature. Mr. Curtis has conscientiously studied the documents relating to the subject, and drawn upon every accessible source of information and illustration. He has traced the successive steps which led to the formation of our present Constitution, beginning with the governments of the original thirteen Colonies, continuing through the Revolution, and finally through the disastrous period which intervened between the close of the Revolution and the establishment of our present government.

The subject is laid out in a very lucid order, and every point is thoroughly discussed. The great lesson derived from the history is, that the Constitution, though embodying abstract principles of the rights of man, was not the growth of *a priori* theories, but was framed to meet the practical wants of a suffering people, and was adapted to this end by the highest wisdom which was ever applied to human affairs.

Mr. Curtis has not neglected the important matter of style. A work, which in some hands would have been dry and repulsive, however important the subject, becomes in him very attractive by the charms of a style of Attic clearness and purity. At the same time, the elegance of his composition never oversteps the severe simplicity required by the gravity of the theme.